

THEATERS

ATTRACTIONS FOR WEEK.

SALT LAKE THEATRE—“A Night in Bohemia,” by Salt Lake Elks; Monday and Tuesday nights, 8:15; Wednesday, 8:15; Thursday, 8:15; Friday and Saturday nights, 8:15; Sunday matinee, 2:15.

GRAND THEATRE—“His Terrible Secret,” or “The Man Monkey,” by the Lorch company; all the week, beginning tonight, with Wednesday and Saturday matinees.

ORPHEUM THEATRE—Advanced vaudeville; all the week, with daily matinees except Monday.

LYRIC THEATRE—“Oh Yvette,” by the Zinn Travesty company; all the week, Wednesday and Saturday matinees.

At the Salt Lake Theater on Monday and Tuesday evenings Salt Lake City lodge, No. 85, K. P. O. Elks, will present T. P. Gutz's musical drama, “A Night in Bohemia.” The play is in two acts, and the proceeds will go to the charity fund of the organization. There are 100 persons in the cast, which is made up of prominent citizens of Salt Lake. Here is the cast:

Edmund Keene, the old Bohemian, a retired actor, and a good talker; Christensen, a Danish Rhodian; manager of a defunct musical show; W. R. Sibley, Officer Callahan, one of the finest, a little son of a tramp, but a good fellow; E. C. Penrose, George Thatcher, a retired musician; Fred L. Wood, Charles Frohman, an old friend of Keene's; W. P. Cooper, Tommy Jager, and a good many from the streets of New York.

Participants in show—Medames E. R. Whelden, Clara Randolph, F. D. Pitt, E. J. Owens, F. C. Cannon, William R. Baxter, A. J. Davis, E. F. Kaufmann, C. C. Shadle, the Misses Edna Mendenhall, Sybil Sherrill, Myrtle Olsen, Linda Skagland, Lily A. Geary, Mabel Gray, Kathleen Fitzpatrick and Hazel Wilkinson. Musicians: Mary Price, Sarah Russell, Virginia Lloyd, Hilma Lundgren, Marion Whelden, Meranda Matson, Gladys Mackay, Emily Lewis, Pauline Berry, Grace Russell, Allie Snyder, Louise Snyder, Olive Taylor, Sarah Hadden, Sude Margetta and Thelma Farnsworth.

The dancing party—Misses Florence Bond, Wanda Craig, Pearl Fowler, Orta Lewis, Bessie Smith, Florence Lindell, Edith Fowler, Gudrun Matson, Lettie Beckler, Martha Taylor, Lydia Jones, Vera Peterson, Francis Pitt, Elsie Lundgren, May Keller, Esther Jorgensen, Chrystal Taylor, Dora Meyer, Avis McGrath and Gladys Cooper.

Between the acts the famous Ors, late of the Orpheum circuit, present their famous dancing acts, introducing “Tige,” the only buck-dancing dog in the world.

Grace George has met with such favorable notice in London and New York as to retain the play for all this season, and will be seen in it at the Salt Lake Theater for three nights, beginning on Thursday. The usual Saturday matinee will also be given. In conversation the other day, Miss George said: “The reading of Mr. Hunker's study of modern dramatists has turned me over to Maeterlinck, Ibsen and Strindberg. After the production of ‘The Lady From the Sea,’ which I hope to make early next year, I shall begin to prepare for a production of ‘The Master Builder,’ two of which I am now translating from the French. The present version of ‘Divorçons’ is very close to the original. We have added nothing and have only eliminated a few minor incidents which seemed too Parisian, let us say, for the American ears. I translated the play literally, sending it act by act to Miss May, who turned its rough text into its present colloquial shape. Next year Sardou, Maeterlinck, Ibsen and Strindberg will each be represented in my repertoire, with perhaps a revival of Miss Ward's ‘The Marriage of William Ashe.’ Besides these, there will probably be a new American drama. Mr. Brady conscientiously reads every play submitted to him, and may find one for me in that way. Some day I hope to appear in Shakespeare as Beatrice and as Viola, but next year will be too busy for those productions.”

A play dealing with life in Africa is the attraction at the Grand theater this Sunday night and all this week. “His Terrible Secret,” or “The Man Monkey.” Nothing exactly like this play has ever been seen before in the city, and it is well worth seeing from every point of view, as it is not only interesting and dramatically an artistic presentation, but is instructive to a marked degree. The story deals with the adventures that befall a scientific man, who is making investigations in Africa, and while doing so is attacked and killed by one of the large apes that inhabit that country. This man's son is born with a dual personality, one a nature as kind and lovable a disposition as any human being's, and the other the disposition of a wild ape. While under the spell of the ape's personality the features of Melmoth (as the child is named) resemble those of the ape, and when in a normal condition are those of an ordinary man. Theodore Lorch, who will be seen in this character, is enabled, by reason of his wonderful ability, shown before in the dual role of “Dr. Jekyll and Mr. Hyde,” to portray it in a manner realistic to a high degree. The remainder of the company are cast in roles of importance, thus giving the play a degree of interest above the average. The play is not entirely a serious one, however, as it contains a vein of humor entirely different from the usual run of melodramatic comedy. The scenic effects, showing the African jungles, the city of Cairo, the twin trees near Professor Sinclair's bungalow in Africa,



GRACE GEORGE, In “Divorçons,” at the Salt Lake Theater next Thursday, Friday and Saturday.

and the home of the American Consul in Cairo, are all especially painted and built for this presentation, and are by far the most elaborate of anything ever seen before in the city. The play, “His Terrible Secret,” or “The Man Monkey,” runs the entire week, with the usual matinees Wednesday and Saturday afternoons. At the Wednesday matinee valuable China souvenirs will be presented to every lady in attendance. Popular prices still prevail at the Grand, 25, 35 and 50 cents, every night in the week, and the matinees, 15 and 25 cents.

“A Japanese Courtship,” “Teazy Weezy” and “Oh Yvette.” These are the three first productions put on at the Lyric by the Zinn Travesty company.

A Japanese Courtship was the opening bill. “Teazy Weezy” followed, opening Thursday evening, and Monday evening sees the first performance of “Oh Yvette.”

“A Japanese Courtship” was an excellent bill as an opening, an eye opener, as it were, because it was clean, snappy, tuneful and full of the sort of a light opera lovers of light opera like. It whetted the appetite of Salt Lake theatergoers, and “Teazy Weezy” increased this appetite.

As the press agent's promises for “A

Japanese Courtship” and “Teazy Weezy” were more than made good, what is promised for “Oh Yvette” should be realized in those who journey down to the Lyric during the coming week. The plot of “Oh Yvette” is a tale of love and music, for which it is a splendid vehicle. The scenic effects are a big feature of this season's production, as each pretty maiden is shapely, and besides dancing, can sing well. The costumes are away above the average. The scenery and costumes for “Oh Yvette” will be as handsome as they were in “A Japanese Courtship” and “Teazy Weezy.”

Next week's programme at the Orpheum promises to be the best entertainment yet given at this most popular vaudeville house. At the head of the bill appears the name of Alice Norton, who is due to present one of the most original and unique acts on the vaudeville stage. During her turn she manufactures rubies and sapphires, makes them in the presence of the audience, and just to show that there is no fake or illusion in the producing of these valuable stones she distributes them through the audience at each performance. Wherever she has appeared she has won the most favorable comment from both critics and public, and her act should be a winner here. Cliff Gordon comes next. He is booked as the German politician. He is said to have an entirely new line of jokes and gags, which he serves in an entirely new manner. His act promises to convince his audiences. Then comes the Melant trio. There is a musical novelty sketch. They come to the Orpheum circuit direct from Europe, where they are said to have played wonderfully successful engagements in the larger amusement houses of the continent. Another great greatest mimic, Violet Dale, is booked for an act in which she mimics a number of America's foremost celebrities in a most pleasing, amusing and entertaining way. Her act, it is said, will be a bit of “Broadway” set down in our midst, and it is a question whether she is more fascinating in her imitations or in her own personality, for she is delightful in both. Harry Alister is booked for an impersonation act, which is said to have made good all along the circuit. He is said to be one of the world's most celebrated impersonators, and gives a highly finished and polished act along those lines. Last, but not least, comes Hovey and Lea. They are heralded as song manufacturers, and what they do in producing songs is said to be a real revelation in amusement. The above splendid acts, together with three new sets of films on the kinodrome and selections from Weis's Orpheum orchestra, complete what looks like one of the most promising bills of the season at the popular State street house.

The production of “The Merchant of Venice,” which Mr. Charles B. Hanford will offer this season at the Salt Lake theater, is distinguished by a brilliancy of cast and a wealth of scenery calculated to outdo all the splendid productions of the play that he has previously made. Mr. Hanford has made a sincere study of the character of Shylock, one which takes into account not only the relentless vengeance of the role, but the dignity and sentiment which must attach to a man so impassioned in his devotion to race and home. Mr. Hanford's Shylock is one of the creations of the American drama, which stands forth as a landmark in the artistic progress of a nation. It is a performance worthy of study by the younger generation of players who aspire to interpret Shakespeare.

Miss Alice Wilson appears as Portia, the leading lady, and in the character of Portia has opportunities which will meet with the hearty approval of her many admirers. This is one of the plays in which the actress presents a sprightly and approving study of feminine characters. Miss Wilson has given it an interpretation which ranks among the standard portrayals of the modern stage. The lady's tasteful adornment which distinguishes the fashionable and luxurious world of which old Venice was the center, are reflected in such a manner as to make the production one of the most distinguishing features of the production.

“The Virginia” follows Grace George at the Salt Lake Theater, beginning March 30, 31, and April 1. Frank Campani still plays Trampas, and record-breaking business is the rule with the company.

Mr. Charles B. Hanford on April 2, 3 and 4, at the Salt Lake Theater, will produce “Antony and Cleopatra,” “Taming of the Shrew” and “Merchant of Venice.”

A rare and rollicking entertainment is “Dream City,” which will serve to introduce Little Chip and Mary Marble and their big company of singers, dancers and funmakers at the Salt Lake Theater soon. It is far and away the best of the musical comedies produced in New York last season. Joe Weber calls “Dream City” a “near opera.” Edgar Smith, who wrote the book and lyrics, calls it a “dramatic pipe in two puffs,” and what Victor Herbert, who wrote the music, calls it is not on record. It is enough to know, however, that it is an unqualified hit, and little wonder, as nothing that Weber has ever produced has been so thoroughly meritorious. Even though presented by a company containing no satellites, it would doubtless be a success, for it tells a pretty story in a logical way. The chorus appears to unusual advantage, the scene showing its female members “going to the opera” in the second act being really noteworthy, by reason of its stunning girls and gorgeous raiment. The entire scenic production as used during its run at Weber's New York playhouse will be staged during its engagement in this city.

Francis Wilson, the most popular comedian on the stage at the present time, has been provided by Charles Frohman with the most scintillatingly funny face that he has ever had since he gave up comic opera for the more legitimate form of entertainment. It is called “When Knights Were Bold,” and is from the pen of Charles Marlowe. “When Knights Were Bold” is a most clever conceit, for it takes its hero back to the middle ages, while he is essentially a modern of moderns and

absolutely full of twentieth century ideas. The second act of the farce, when Mr. Wilson in a dream goes back to the days of his “glorious and royal ancestors,” gives him the greatest possible opportunity for irrepressible and inimitable comedy. Mr. Frohman has provided Mr. Wilson with an exceedingly large and well-balanced supporting company, which in its entirety numbers forty people. His leading woman is Mary Boland. Charles Frohman will present Francis Wilson in “When Knights Were Bold” at the Salt Lake Theater soon.

The moving pictures at the Empire theater continue to draw capacity audiences. The bill for this week contains a number of interesting pictures. In addition to the pictures, several vaudeville stunts are given at each performance.

“The public wants novelty,” a manager once said to Charles B. Hanford, and Shakespeare isn't a novelty, either. Shakespeare is the greatest possible opportunity for irrepressible and inimitable comedy. Mr. Frohman has provided Mr. Wilson with an exceedingly large and well-balanced supporting company, which in its entirety numbers forty people. His leading woman is Mary Boland. Charles Frohman will present Francis Wilson in “When Knights Were Bold” at the Salt Lake Theater soon.

Despite many published reports that he has, Mr. Henry W. Savage has not acquired the American rights of Franz Lehár's opera “The Man with Three Wives,” recently produced in Vienna.

Mr. Henry W. Savage has granted to Mr. Jacob Alder, the distinguished Hebrew actor, the right to produce “The Merry Widow” in Yiddish at the Grand street theater, in New York. Mr. Alder receives the Yiddish rights on a rental basis.

“Come, wife, let's try out that waltz, gee, if we had only had such music in our country days, we wouldn't have waited four years to be married.” “Now, John, you sit right down in your seat. I know it's an exciting time, but let's wait till we get home.” “I'll be jiggered if I will. Let me take your music.”

This was a conversation heard in the Colonial theater, Chicago, Saturday night, after the “Merry Widow” waltz, between a business man of Waukegan and his wife. Despite her protest, he took her big crumpled pillow muf and proceeded to the lobby, where he began waltzing with the muf as if it were a partner. He held the fur at arm's length, and with every symptom of enjoyment gazed about the great marble

hall on the thick red carpet. Mr. Waukegan Merchant hummed the waltz to himself and went through the full five movements of thirty-six bars each. No one interfered, for the sight was too good to lose.

Opinion in New York is radically divided as to the pleasure derived from David Warfield's performances at Belasco's Wythevaue theater. Some like him better in “The Music Master” and some as “The Bigelow in a Grand Army Man,” which is presented every Saturday night. Between the two he is admitted to be the greatest character actor on the American stage.

The spring special number of the Billboard of Cincinnati is one of the greatest issues ever published by an amusement journal. From the handsome title page, printed in colors, to the last one of its 148 pages, the matter is interesting, and this includes the advertisements. In make-up this edition of the Billboard is beautiful, and in typographical appearance it is as pretty as a picture. The halftone illustrations, beauty many of its pages, and the letter press pertains to everything in the amusement world. It is a beautiful issue and reflects great credit upon its publishers, and especially upon W. H. Donaldson, its managing editor.

Miss Marie Cahill's tour, which extended to California this season, proved highly remunerative to that jolly actress. Miss Cahill will close her season in May and it is not unlikely that “Marrying Mary” may be seen in London shortly after.

Carle and Marks are musical comedizing “Mary's Lamb,” and will present during the present month with a big cast and chorus. The piece is from the French, and this is not the first time it has engaged the attention of American theatrical producers. The late Stuart Robson used it in his repertoire some years prior to his death under the title of “Mrs. Ponderbush's Past.”

“O, I'm coming along,” declared Yorick Hamm. “Just now I am billed with an eminent star and sixty others.” “You are one of the others?” “I'm five of ‘em!”—Washington Herald.

Oscar Eagle, stage manager with Belasco's “The Rose of the Rancho,” after having staged thirteen successes out of fourteen plays for the Liebbers, has devised a plan whereby much time is saved between the acts. When the stage is first set he lays three floor canvases instead of one. Each mat is marked for the scenery that goes with it, and is stripped off at certain fall, which leaves a clean floor already charted for the sets coming down for the act following.

When “The Virginia” comes to the Salt Lake Theater at early date playgoers will have an opportunity of seeing the youngest leading woman now upon the stage, in the person of Miss Anne Meredith. The part she plays—that of a school teacher—has in the past been considered a most thankless and ungenial role, and it has been the despair of every actress who has ever tried to play it. Heretofore the most beautiful and gentle of animals, anyone who could please in the character and as fine an actress as Miss Nanette Comstock absolutely refused to appear in the part in New York. Never-

theless, Miss Meredith made a complete success of this impersonation. Miss Meredith was educated for a newspaper woman, but did not like newspaper work. She called upon Daniel Frohman, asked to be given a chance on the stage. He offered her a part provided she would take it upon twenty-four hours' notice. She accepted and in a day was with “The Virginia” for the season of 1907-8. Miss Meredith is a most charming girl and unusually attractive. She has a number of friends in Salt Lake who are planning a number of entertainments for her when she comes to Salt Lake.

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ANNE MEREDITH IN “THE VIRGINIA”



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HOW ACTRESSES KEEP UP POWER

Many a woman in private life wonders how it is that an actress, subject as she is to such a constant strain on her vitality, is able to keep herself in such power and persistency.

It's no secret. It's only the exercise of strong will power. But it means hard work. And that is only another way of saying self-denial to the indulgence of many creature comforts.

An actress must keep her health. It's her main stock in trade. Without health, her talents, no matter how great they are, would drop limp and lifeless. And without health she would have but little of charm or grace for her audience.

Interesting invalids are not interesting on the stage. A real consumptive would make but a poor Camille. The majority of actresses appreciate this and do their best to make amends to nature for the ravages incident to stage life. There are many methods adopted, but the most effective is the use of physical exercises and careful diet.

Well do the ladies of the stage know that to be the only secret of perpetual youth and beauty, and a continuous exhibition of youth and beauty is their heart's dearest desire.

There is one exception, however. Mrs. William A. Brady, who is known on the stage as Miss Tracy Camille, is a woman who does not exercise, and rides for a novel reason. She does it, she claims, that she may be better fitted for thinking and reading. “The brain,” she declares, “is simply a portion of the body, and, moreover, it receives its sustenance from what nurtures the body. The two grow and are developed together; one cannot be healthy without the other. The Greeks excelled in literature and oratory when they excelled in running and throwing the discus, and the same may be said of other nations.”

I was not endowed with good health when I was a child, and for that reason barely struggled through school. Growing up, I realized that I should never be able to use my intellect as I wanted to use it, unless my physical condition bettered. I began to read Tolstoi by employing my muscles just as long and as often as I employ my mind.

Miss George does not take her exercises in any haphazard way. She does it under the personal direction of competent instructors, with the result that she is proficient in several branches of athletics. She is probably the best woman fencer in this country, though she has never consented to a contest for that distinction. Walter Tremayne, an expert, however, was disarmed by her twice and “pinned” once in as many minutes. Scenic is her master in sword play, and frequently the two have bouts that last an hour. Miss George has devised a lunge which often has taken even Sonoff's guard, to her great delight. When in New York she devotes about three hours a week to the foils, and finds it diverting as well as improving. It has helped her lungs and limbs, she says, more than anything else, except rowing or boxing, could have done. I won't row, because I'm afraid the exercise is too violent for me, and I won't box for that reason, and because boxing is too rough to suit me.

As Miss George happens to be a pretty good swimmer, she occasionally plays water polo, but it is not one of her regular exercises. That she considers an amusement and not a duty, and sometimes plays, she considers in the same way. Next to fencing, Miss George enjoys dancing, and for several years she studied steps with Bonfanti, the former premiere danseuse.

The actress also works at callisthenics, under the direction of Madame Delmatier, an expert at the science, and “takes” voice culture from Mr. Parsons-Price, whose pupil Maud Adams was for years, and who also instructed

How to Stop Pimples

In Five Days You Can Get Rid of All Skin Eruptions by the New Calcium Sulphide Waters.

Trial Package to Prove It Sent Free. Any man or woman who is really tired going around with a pimply face day after day. And other people get around with faces full of disgusting pimples. If you are one of the unfortunate who can't get away from your pimples, and you have tried almost everything, try Stuart's Calcium Waters every day. You will then see that Stuart's Calcium Waters are a wonder in getting rid of skin eruptions.

Most treatments for the blood and for skin eruptions are miserably slow in their results and besides, many of them are poisonous. Stuart's Calcium Waters contain no poison or drug of any kind; they are absolutely harmless, and yet do work which cannot fail to surprise you. Don't go around with your face covered with these disgusting things, makes people turn away from you, and breeds failure in your life work. Stop it. Read what an Iowa man said when he wrote up one morning and found he had a new face.

“By George, I never saw anything like it. There I've been for three years trying to get rid of pimples and blackheads, and guess I used everything under the sun. I used your Calcium Waters for just seven days. This morning every blessed pimple is gone and I can't find a trace of them. I could write you a volume of thanks. I am so grateful to you.”

Just send us your name and address in full today, and we will send you a trial package of Stuart's Calcium Waters, free to test. After you have tried the sample and been convinced that all we say is true, you will go to your nearest druggist and get a box and be cured of your facial trouble. They are in fact, let form, and no trouble whatever to take. You go about your work as usual, and there you are—cured and happy.

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MRS. E. R. WHEELON, As The Salt Lake Girl in “Fickle Willie,” Elks' Show.